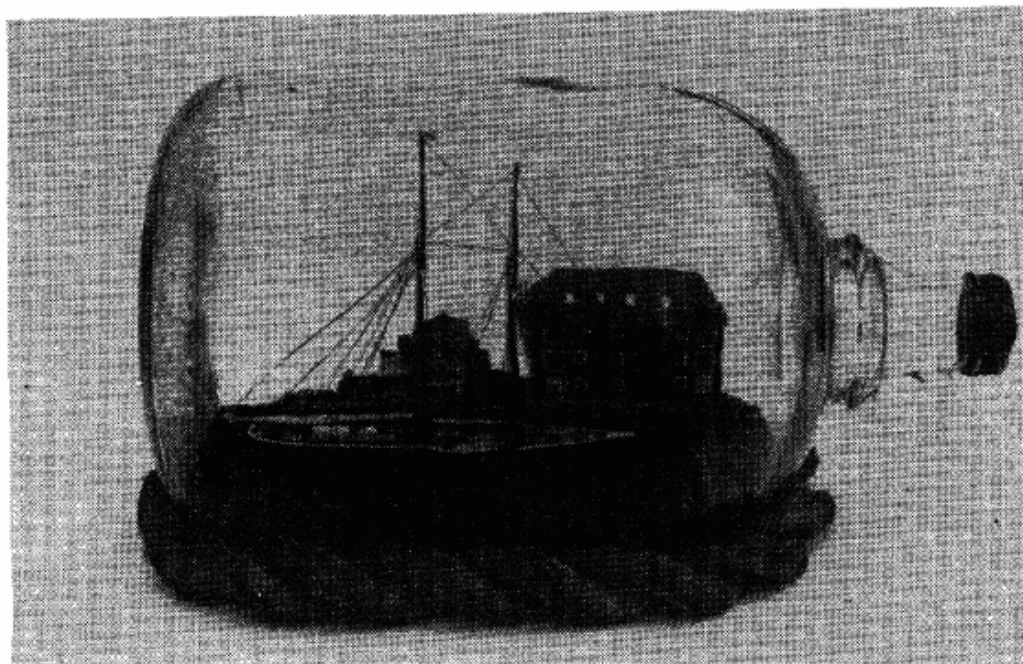


**1986**

**No.1**

**Vol.4**

**JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA**



BLUENOSE II, at Privateer's Wharf, Halifax, Nova Scotia  
by Paul Stanton, Nova Scotia

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THE BOTTLE SHIPWRIGHT  
VOLUME 4, NUMBER 1

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☆☆☆☆☆☆ NOTICES ☆☆☆☆☆☆

Aubrey Dunning is retiring as the editor of our sister English journal, THE BOTTLESHIP, and Leon Labistour will be taking his place. I know you will all join me in wishing Leon the best in his new endeavor. His address: King St., Robin Hood's Bay, Whitby, N. Yorkshire, England.

Jochen Binikowski announces the beginning of a new publication for German speaking modelers, RUDELSCHEFF EXPRESS, which he has started in Hamburg. Subscription is DM 10 (about 3.50 U.S.) and can be obtained by writing to Jochen at Lokstedter Weg 68, D-2000 Hamburg 20 (Eppendorf), West Germany. Good luck to him and this new journal. Please note: this publication is entirely in German.

ABOUT THE COVER

As you may have already heard, Alan Rogerson will unfortunately be unable to continue printing covers for our journal. The current cover is an entirely fabricated design by the editor to get us through '86. Steve Hahn, our treasurer, has suggested the membership submit design ideas for what will hopefully become our permanent cover. Design submissions will be published in the 3-86 issue (on a reduced scale), to be voted on by the membership by the last issue this year. If you have an good idea but doubt your artistic ability, do not hesitate to send it along - any good design will not be difficult to clean up.

OPPOSITE

Crew members (Captain Ahab, Tashtego and Daggoo) and whaleboat for PEQUOD, by Ralph Preston, Winooski, Vermont. Ralph's thumb is included for scale - figures are approximately 3/8" high.



## EDITOR'S NOTES

Discovering this journal was a pleasant surprise. After working on ships-in-bottles on my own for many years, assuming I was one of only a handful of isolated modelers, it was a delight to learn there are so many of you out there and to see the experience, ideas and examples of fine work shared on these pages. The quality of my models improved in a number of ways from the things learned in here and as a result, my pleasure in making them increased as well.

The news the journal might not continue was distressing for two reasons. I knew right away it was something I would miss personally, but I had also begun to appreciate the importance of THE BOTTLE SHIPWRIGHT to the art. The very existence of this association not only insures the continuation of making ships-in-bottles as an active and growing concern, but will be the means of eventually shedding the image the work we do as a curious old folk art practiced by old salts and eccentrics. It did not seem right to sit by and let the journal go. So I wrote to Don, and here I am.

Among those sharing my feelings are those who have jumped in to help. Robin Harris-Freedman, who you will all remember as our membership chairman, is going to stay on in that capacity. Steve Hahn has taken on the duties as treasurer and was also the one who found the printer who is doing this issue. Saul Bobroff has offered to help with the mailings and will be of great assistance to me with his vast amount of data processing experience. George Pinter, as well as being a frequent and creative contributor here, has offered to help when his busy schedule will allow. Without the generous assistance of these members, this issue would not be what it is and our prospects would not be as promising. With the exception of Robin, we're all new to this, so please bear with us for the first few issues.

No one can pick up this job without mentioning Don Hubbard, the gentleman who got it all going, and no one who has tried their hand as it can fail to appreciate the commitment he brought to it to achieve the quality of publication he did. I am also grateful to him for his help on this issue, especially for sending along most of the articles clearly word-processed and laid out. There will inevitably be a few changes from time to time, but every effort will be made to keep this publication up to the fine standards Don established.

Finally, I'd like to thank all of you who have taken the time to contact me since taking on this job. Your interest and enthusiasm for this journal is appreciated and, of course, your ideas, suggestions and comments will always be welcome here. Now let's hear a bit more from the rest of you!



Handwritten signature of Alex Bellinger.

Alex Bellinger

Tewksbury, Massachusetts

FROM THE PRESIDENT

First, I want to welcome aboard all the new members who have joined us since the last issue of THE BOTTLE SHIPWRIGHT came out. We hope that each of you will plan to participate in our Association by sending ideas, shop notes, photos of your work to THE BOTTLE SHIPWRIGHT as it is the major way we have of communicating with another. If you are a beginner, don't be shy. We were all beginners at one time.

I hope that each of you had a great Holiday Season and for those that built ships-in-bottles for Christmas gifts for friends or loved ones. I hope that they brought much happiness to those to whom they were given. I also want to thank you all that sent along a Christmas Card. Among these were some great ones hand made by members gifted with the pen or the brush.

This issue of THE BOTTLE SHIPWRIGHT is the first to be published by Alex Bellinger, Editor, and his new staff, and I wish him all the success in the world as he takes on a very demanding job. Thanks, Alex and crew.

And finally, I hope that each of you will find a productive 1986 in your own shipyard and that each ship you turn out will be the best one you ever built. Take time to grab a pen or typewriter and write to some fellow member, get to know him and his family and how he builds his ships. It's about the best way we have to get to know each other.

HAPPY NEW YEAR!!!!

*Jack*

FROM THE MEMBERSHIP CHAIRMAN

Welcome to another year of THE BOTTLE SHIPWRIGHT. I hope that 1986 is one of good health, happiness and time for building bottleships. I hope that as you read each issue of our journal you will find plenty of ideas within to send you to your workshop. Our association is made up of modelers from all parts of the world. As a physical convention is just about impossible, our journal must be our exchange center. When you discover an inspiring item, please share it with all of us by writing to our new editor, Alex Bellinger.

During 1985, a few of you wrote to me about changes in paying dues. Let me clarify our procedures. The year is divided into four quarters in which THE BOTTLE SHIPWRIGHT is published. During each quarter about a quarter of the memberships come due. Your renewal date is determined by when you joined the association. Your dues pay for four issues no matter when you join or renew. Your renewal notice comes in THE BOTTLE SHIPWRIGHT that would be your last unless you send in your dues. The letter that I send later is a second reminder for your convenience.

About 85% of our 1985 members have already renewed for 1986. With the addition of several new members in the past year our membership has grown again. I would like to personally ask each new member to write to our new editor and share with him and the rest of the membership your ideas on bottleship building and any tool innovations you have discovered.

Robin Harris-Freedman  
Membership Chairman

*Robin Freedman*

# Poetry Page

## *A Ship in a Bottle*

In a sailormen's restaurant Rotherhithe way,  
Where the din of the docksides is loud all the day,  
And the breezes come bringing off basin and pond  
And all the piled acres of lumber beyond,  
From the Oregon ranges the tang of the pine  
And the breath of the Baltic as bracing as wine . . .  
Among the stale odours of hot food and cold.  
In a fly-spotted window I there did behold  
A ship in a bottle some sailor had made  
In watches below, swinging South with the Trade.  
When the fellows were patching old dungaree suits.  
Or mending up oilskins and leaky sea-boots,  
Or whittling a model, or painting a chest,  
Or smoking and yarning and watching the rest.

In fancy I saw him— all weathered and browned,  
Deep crows'-feet and wrinkles his eyelids around.  
A pipe in the teeth that seemed little the worse  
For Liverpool pantiles and stringy salt horse . . .  
The hairy forearm with its gaudy tattoo  
Of a bold-looking female in scarlet and blue . . .  
The fingers all roughened and toughened and scarred.  
With hauling and hoisting so calloused and hard.  
So crooked and stiff you would wonder that still  
They could handle with cunning and fashion with skill  
The tiny full-rigger predestined to ride  
To its cable of thread on its green-painted tide,  
In its wine-bottle world while the old world went on,  
And the sailor who made it was long ago gone.

From an old ship modeling book - sent in by Paul Stanton, Nova Scotia

"Oh, I must go down to the sea again,  
"Away from the pollution and din.  
"All I need is a small ship,  
"And a bottle to put her in."

by Hugh Gorman, Deux Montaigne, Quebec  
-sent in by Ralph Preston, Winoski, Vermont

And still as he worked at the toy on his knee  
He would spin his old yarns of the ships and the sea,  
*Thermopylae, Lightning, Lothair and Red Jacket,*  
And many another such famous old packet—

And many a tough bucko and daredevil skipper  
In Liverpool blood-boat and Colonies clipper—  
The sail that they carried aboard the *Black Ball*,  
Their skysails and stunsails and ringtail and all,  
And storms that they weathered, and races they won,  
And records they broke in the days that are done.

Or else he would sing you some droning old song,  
Some old sailor's ditty both mournful and long,  
With queer little curleycues, twiddles and quavers,  
Of smugglers and privateers, pirates and slavers,  
'The Brave Female Smuggler', the 'packet of fame'  
That sails from New York, an' the *Dreadnought's* her name,  
And 'All on the coast of the High Barbaree',  
And 'The flash girls of London were the downfall of her'.

In fancy I listened, in fancy could hear  
The thrum of the shrouds and the creak of the gear,  
The patter of reef-points on tops'ls a-shiver,  
The song of the jibs when they tauten and quiver,  
The cry of the frigate-bird following after,  
The bow-wave that broke with a gurgle like laughter:  
And I looked on my youth with its pleasure and pain,  
And the shipmate I loved was beside me again . . .  
In a ship in a bottle a-sailing away  
In the flying-fish weather through rainbows of spray,  
Over oceans of wonder by headlands of gleam  
To the harbours of youth on the wind of a dream!





## INSURING YOUR MODELS IN THE MAIL

by Jack Hinkley

If you are thinking about sending one of your models by U.S. Mail here is a bit of information which you should know. The insurance you purchase will only pay you for the cost of the materials if the model is destroyed or stolen along the way. Your time, labor, sentimental or historical value will not be considered for insurance purposes. Since I am sure none of us want the government determining the value of our efforts and then paying damages on that determination I made some inquiries with our local postmaster. Here, then, is the answer. If you want to cover the total value of your model(s) you want to ship, have them appraised and the appraisal documented and then buy insurance that will cover the appraised value. Without this, you will have no recourse to recover anywhere near the sum your model is worth.

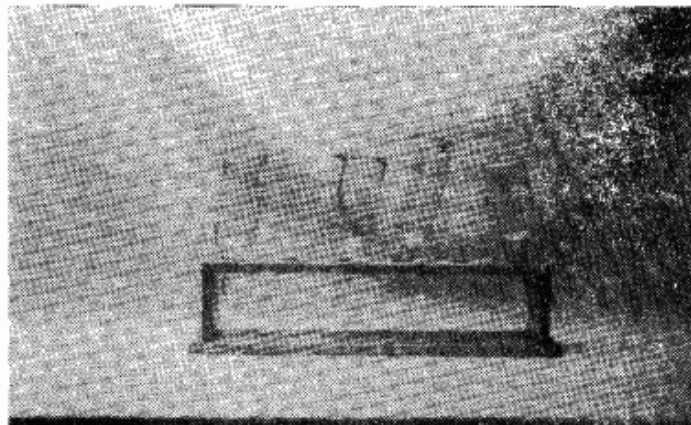
## THOUGHTS ON WASHING BOTTLES

by Frank Skura

Preparation of bottles is part of our art which is often overlooked in texts on the subject. I am sure there are many ways to approach this task but here is the procedure I use.

I have a large 5 gallon plastic bucket in which I place 5 or 6 empty bottles, depending on whether they are 750 or 1000 ml. Then I fill the bucket and bottles with cold water and allow them to soak until the labels loosen. I use a soft cloth to remove all traces of gum, glue, dirt, etc. Do not use scouring pads as these can and do scratch glass. At this point I inspect the glass for blemishes, seams, scratches, bubbles, pimples, etc. and discard those which are unsuitable. I then pour one tablespoon of white vinegar into the bottle, fill partially with water and agitate by shaking. When emptying the bottle the water and vinegar mixture to clean the outside. When the inverted bottle is placed on the drying rack it drains and dries without scum or residue on the surface.

The rack is made of 3/4" scrap lumber. The header is 4" X 24" with six 1 3/4" diameter holes drilled on 6" centers. The end holes are 2" from the end. A 1 3/4" speed bit does a nice job when used with a backup plate. The pedestals are 4" wide and 5" high; the base is 5" X 25". The pieces are glued and finish nailed and the rack is given a good coat of shellac and two coats of varnish for water proofing.



## MAKING A SET OF SMALL CHISELS

by George Pinter

Although there are various carving tools available on the hobby market, none of those I have seen satisfied my desire for a set of miniature chisels and gouges suitable for very small work. To meet this need, it became obvious that it would be necessary to make a set of tiny tools myself. The small chisels presented here can be made in a few hours and will give many years of service.

There are several styles in this set, but all are made from the same basic stock: 1/8" diameter steel rod, which should be available in any good hobby shop or hardware store.

The accompanying illustrations should be used as guide to forming the blades. The dimensions are given in the actual size of the chisels in my set, however the DRAWINGS HAVE BEEN ENLARGED for clarity. These dimensions can be altered to suit personal preferences or needs. Of course, using larger stock will result in larger tools.

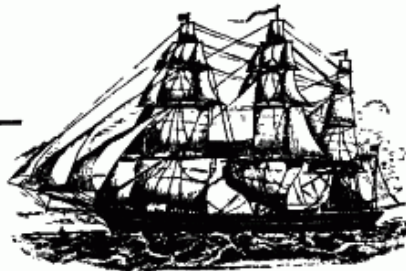
It is easier to form a flat chisel from the bar stock and cut it off after shaping. The flat chisels are formed by heating the steel until bright red, then flatten with a hammer to approximate thickness and width. After rough forming, plunge the still hot steel into a container of oil to cool it. After cooling, the final shaping is done with a file, then the edge is carefully honed to sharpness.

The diamond points chisels and gouges are formed "cold" by simply filing the stock carefully to the proper shape, and then honing the final edge. For the gouges a very fine rat-tail file works well, followed by a jeweler's file, and then honed for the final cutting edge.

Any pin vise that will accommodate the shank size can be used as a handle, but for my set I use a holder from a very cheap screwdriver set that came with interchangeable tips. This has a brass collet and plastic handle and an overall length of about 3". It works well and is comfortable to use.

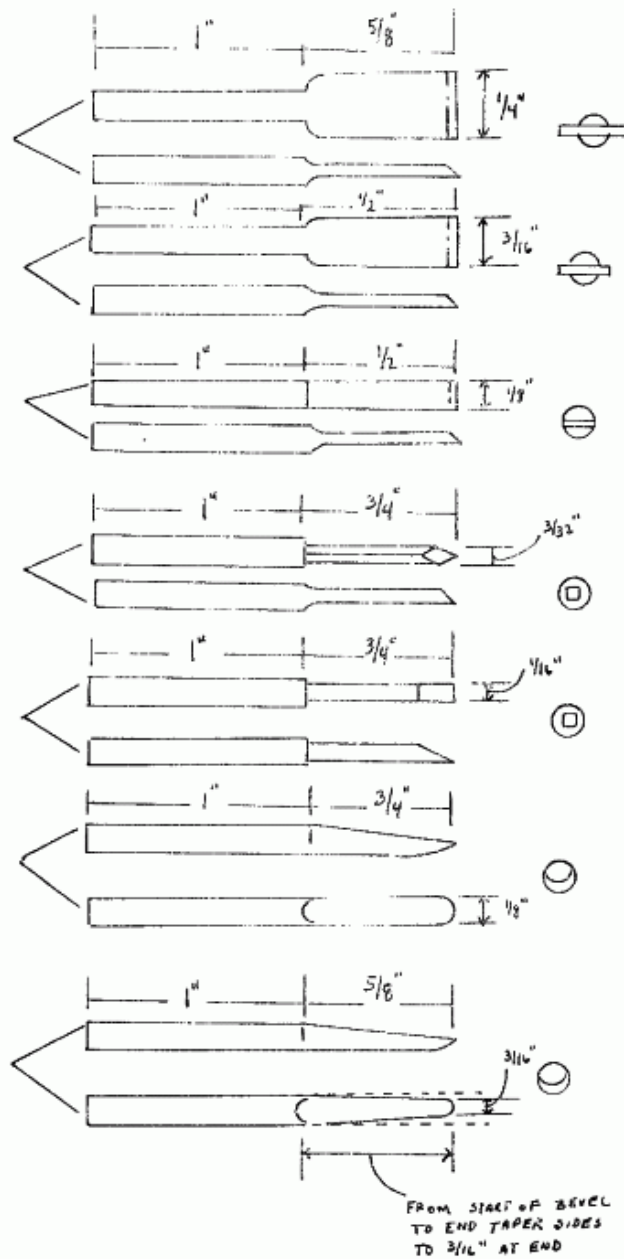
To finish off your new set of chisels, make a holder from a block of wood. Using a 1 1/2" hole saw, cut a plug from a piece of wood about an inch thick. The hole formed by the holesaw pilot drill is then enlarged to hold the handle of your chisel set. Around the center hole, drill equally spaced holes to hold the number of blades you have made. The wooden stem can be omitted, but it adds a finishing touch to the set, it keeps the all parts together and they will stay sharp longer if stored properly.

A set of the chisels discussed here will be a good investment in time when it comes to carving the hull of your next ship.

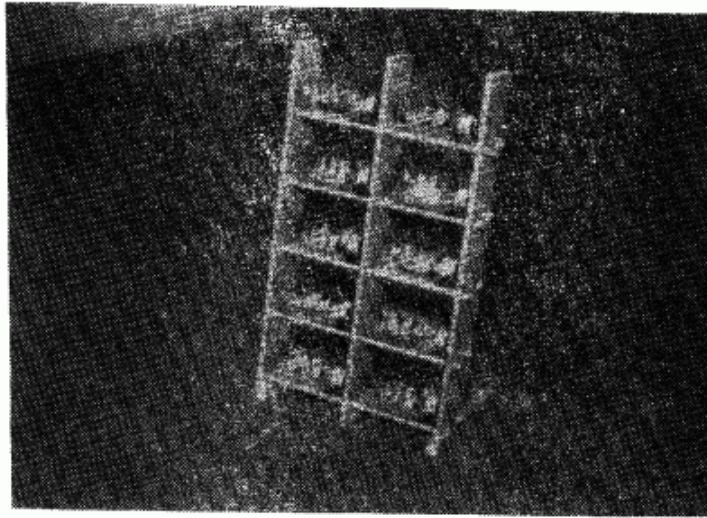




SET OF SMALL CHISELS  
 Drawings are not to scale



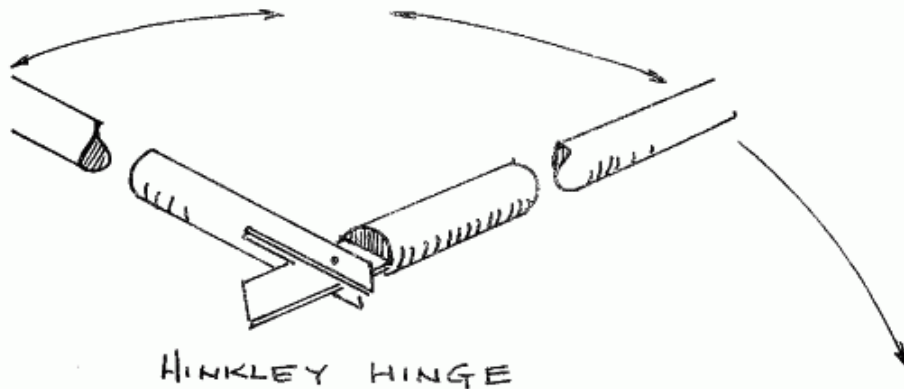
#### MINIATURE BOTTLED SHIPS DISPLAY



A rack made by Jack Hinkley for displaying miniature bottleships in his collection. Models by Poul Hass, Esbjerg, Denmark.

#### PRESENTING THE "HINKLEY HINGE"

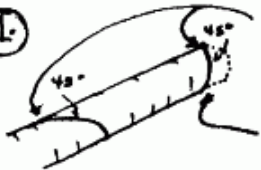
Jack Hinkley's specially designed mast hinge was developed to permit the mast to be lowered for insertion into the bottle where an aft deckhouse or other raised obstruction precludes the use of the more common "U" shaped pin at the mast base. By placing the hinge at the level of the top of the obstruction the mast can drop to a horizontal position without detaching from the deck. When the "Hinkley" mast is erected it is prevented from collapsing forward by the bevels cut into the opposing ends.



I USE AN EXACTO ALUMINUM MITRE BOX BOTH AS A JIG AND TO MAKE MY CUTS... ALL CUTS ARE 45°...

BEGIN WITH THE LOWER SECTION OF THE MAST...

①



DETERMINE THE LENGTH OF THE HINGE SECTION YOU WISH TO MAKE... MARK ON THE MAST STOCK... CUT THE LOWER END OFF AT 45°...

THE UPPER END CUT IS MADE AT 45° DEGREES EQUALLY ON BOTH SIDES OF THE STOCK JUST DEEP ENOUGH TO LEAVE A THIN CENTER SECTION... (THE UPPER CUT ANGLE SHOULD BE THE OPPOSITE OF THE END CUT

②



DRAW CENTER SECTION GUIDE LINES ON STOCK...

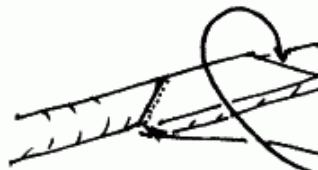
SAW CUT

45°



USING AN EXACTO KNIFE OR RAZOR BLADE... CAREFULLY TRIM UNTIL THE LOWER SECTION APPEARS LIKE THIS.

③



CUT THE LOWER END OF OF THE UPPER SECTION TO 45°... PLACE THE FINISHED LOWER SECTION ON THE UPPER SECTION WITH THEIR 45° ANGLES TOUCHING...

MAKE A PENCIL MARK AT THE UPPER END OF THE FINISHED LOWER SECTION TO INDICATE WHERE THE END OF THE SLOT YOU CUT WILL BE... MARK BOTH SIDES...

HOLD THE UPPER SECTION IN A VICE... ANGLE END UP... DRAW GUIDE LINES INDICATING WHERE YOUR CUT WILL BE... USE RAZOR SAW TO MAKE CUT... BEING CAREFUL TO OBSERVE YOUR UPPER GUIDE LINE...

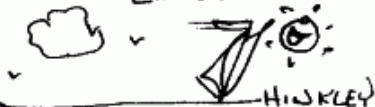


... SMOOTH AND SHAPE UNTIL BOTH PARTS FIT SMOOTHLY TOGETHER...

USE WOODEN PIN



BE SURE THE PIN HOLE IS IN EXACT CENTER



HICKLEY



by George Pinter

STEP ONE: Begin by carving the boat's hull from a block of wood. This hull must be carefully shaped and sanded as it is the master pattern from which all the boats will be fashioned. Do not be concerned with the expansion and contraction of the of the molding materials - I had no such problems - just make the wood master the same size as you want the casting. Finish with fine 400 - 600 grit sandpaper. Remember, this will be casting, so any flaws on the master will be reproduced on subsequent hulls. After shaping, drill two holes on top of the master. Into these holes glue small dowels or heavy wire to act as a handle. (Note: these two handles can be installed before the hull is completed to help hold it while shaping). IT IS IMPORTANT TO HAVE TWO HANDLES - A SINGLE HANDLE WILL NOT PROVIDE EVEN PRESSURE WHEN PRESSING INTO THE MOLD.



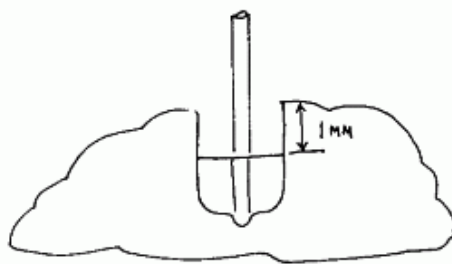


FIG 2B

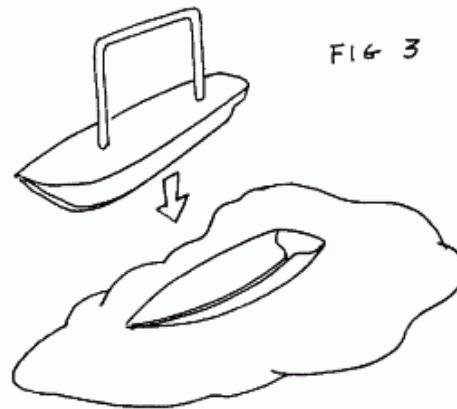


FIG 3

STEP THREE: Mix up the two-part epoxy. I used "Five Minute" epoxy because it happened to be what I had at the time, but any type of epoxy should work. Use care and mix slowly as not to aerate the mixture - air bubbles will produce flaws. Carefully fill the mold starting at the keel and working slowly so as not to entrap air. A toothpick is a good tool for this. When full, set aside to cure. I allow the casting to sit overnight. Note: the clay has an oil content so no mold release is needed.

STEP FOUR: When the resin has cured, strip it from the mold. Any clay clinging to the casting is easily rubbed off. The mold will be destroyed but it is easy to make another. Several boats can be cast at the same time, but leave 15-20 mm between clay impressions. This is important, because if too close the forming of one with the master will distort the mold alongside.

STEP FIVE: After the casting is clean the final shaping can take place to obtain the proper sheer line, etc. If the boat is to be stowed with a tarp cover, all that is needed now is a good coat of paint and application of a tissue paper cover. If the boat is to be left open it must be hollowed out. I use a Dremel tool with a tiny dentist's burr. Do not drill too deeply and risk a hole in the bottom, but trim the wales thin, which is easy to do. This will heighten the illusion of accurate scale (see fig. 4). Note: when hollowing out the hull it may become soft and a bit pliable from the heat of your hands and the tool. Just set it aside for a moment to cool and the resume work. If you keep working when the casting is hot it may become misshapen. Since the resin has a bit of "memory" it will usually return to its' original shape (sometimes it needs a bit of help).

STEP SIX: After final finishing, wipe the hull clean with a tissue dipped in rubbing alcohol. This will remove the oils from your fingers and the clay mold. Paint to suit. Although I was making whaleboats, any hull shape can be produced using this method. This easy procedure allows making identical boats in a very short time.

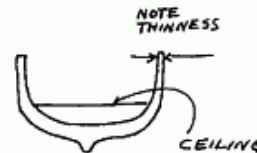
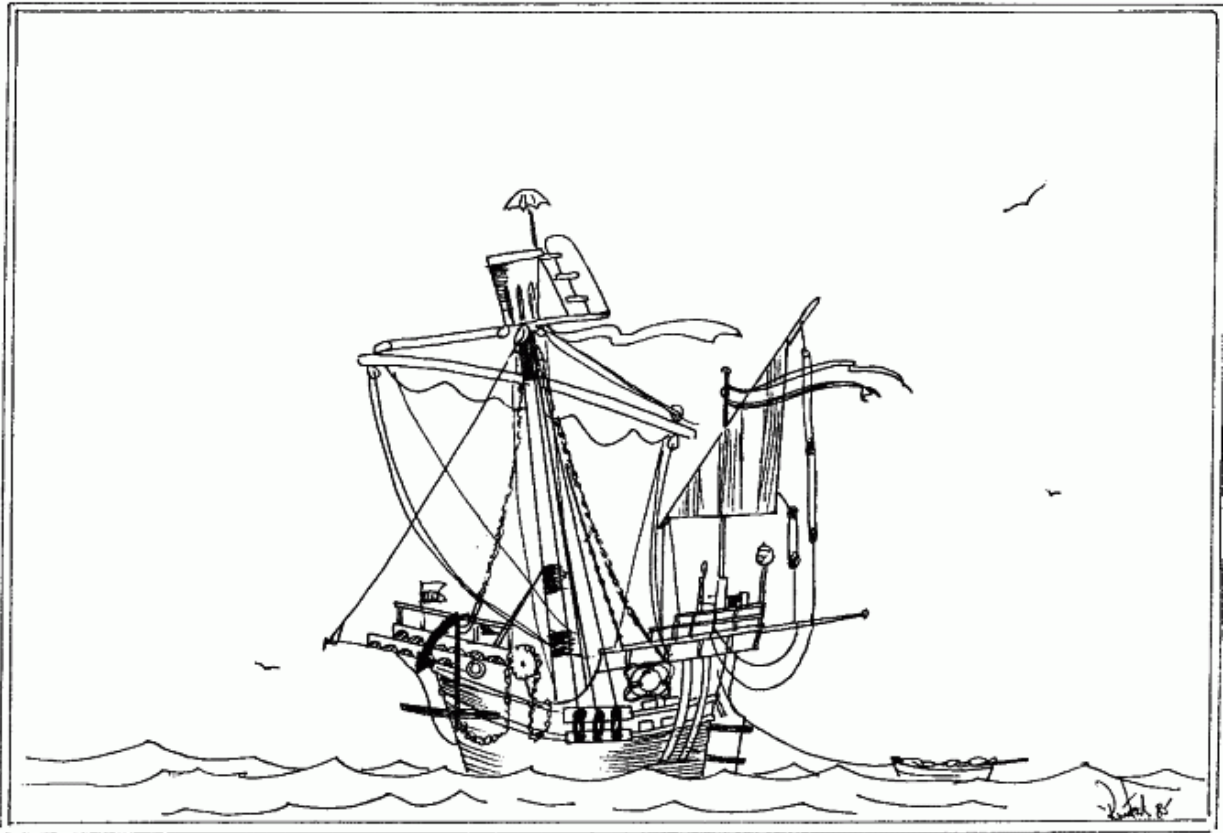


FIG 4



an imaginary little medieval sailingship  
circa 1450



# Whimsy

An imaginary little ship, WHIMSY, was built in 1458 in the inland village of St. Sekanseltar, on the Eastern Mediterranean. Conceived in the muddled minds of an adventure-seeking group of landmen desiring to go to sea and seek their fortunes, the ship was built entirely by hand. It was then laboriously transported overland to the launching site. Having suffered severe damage enroute, the ship was in need of an overhaul before ever entering the water.

The crew, consisting principally of the builders, included a carpenter and his apprentice, a candlemaker, tax man, tailor, doctor, electrical engineer, a dwarf aviator and a computer salesman. Along the way to the launching site they also managed to acquire two orphans, a lady of dubious moral character and a strange looking dog of uncertain lineage.

Arrival of the tiny ship at the coastal town was met with much fanfare which soon turned to howls of laughter as the seamen studied the ship built by ignorant landmen. The helm was far oversized. The method of raising the anchor was ingenious, but quite impractical. The placement of the "head" at the head of the mast also soon proved impractical, although it did allow privacy.

Being a joint venture, the command of the ship was a concern causing no little argument. Everyone wanted to be the Supreme Captain. Lots were finally cast to determine this office and the bastard dog became master of the WHIMSY. His ability to bark orders, under any circumstance was soon evident and laziness of the crew was never a problem: a nip at the heels kept everyone jumping lively. His office ended abruptly when the enraged butcher, in a fit of mutinous anger, converted him into stew meat.

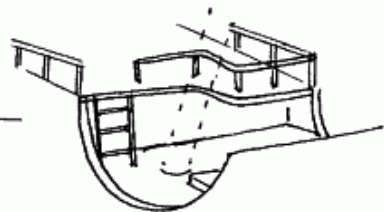
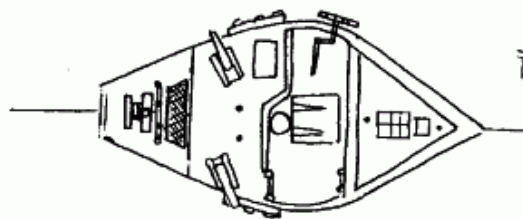
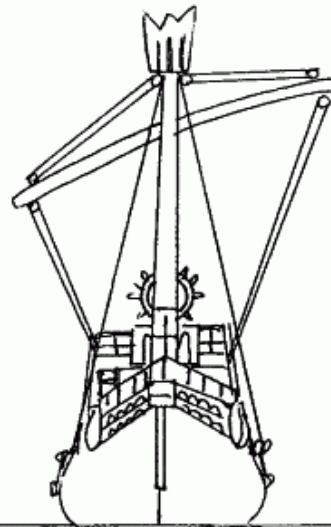
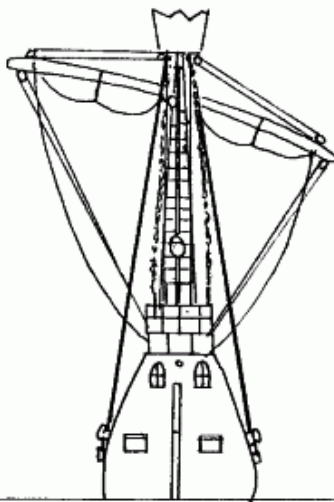
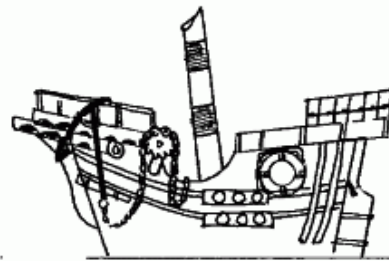
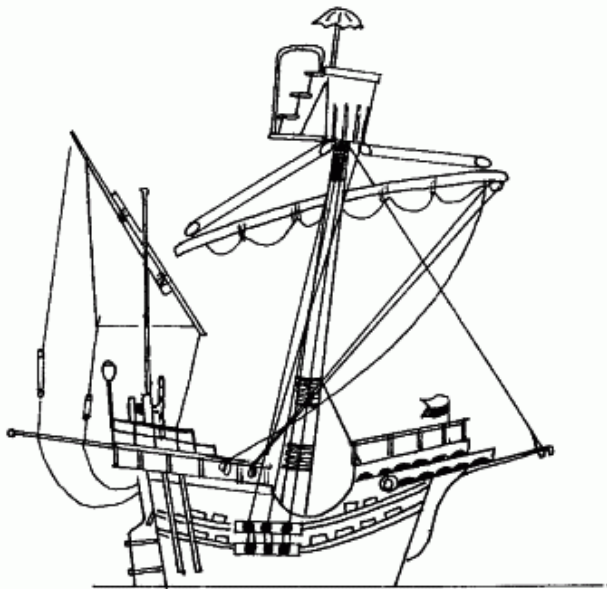
Although WHIMSY kept logs in the best seafaring tradition, much of her seagoing history remains obscure. On an unfortunate journey into the Northern Sea, with rations gone, the ship happened upon a small island and there bartered for food - selling the ship's papers to a paper-recycling company. Despite the fact that WHIMSY never brought her owners the fortune they sought, we do know from the remaining accounts she was a spirited little ship and her mentors experienced many strange and exciting adventures.

WHIMSY disappeared in 1492, vanishing without a trace. It was rumored among the coastal towns that she was among Columbus' ships, having joined his small fleet in the Eastern Atlantic - probably near the Canary Islands where he pulled in for fresh fruit, meat and the morning paper. During a storm in October, 1492, WHIMSY strayed off course. She presumably became separated from the rest of Columbus' ships and sailed off the edge of the world, never to be heard from again.

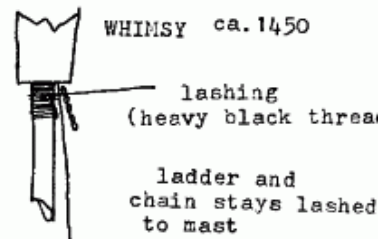
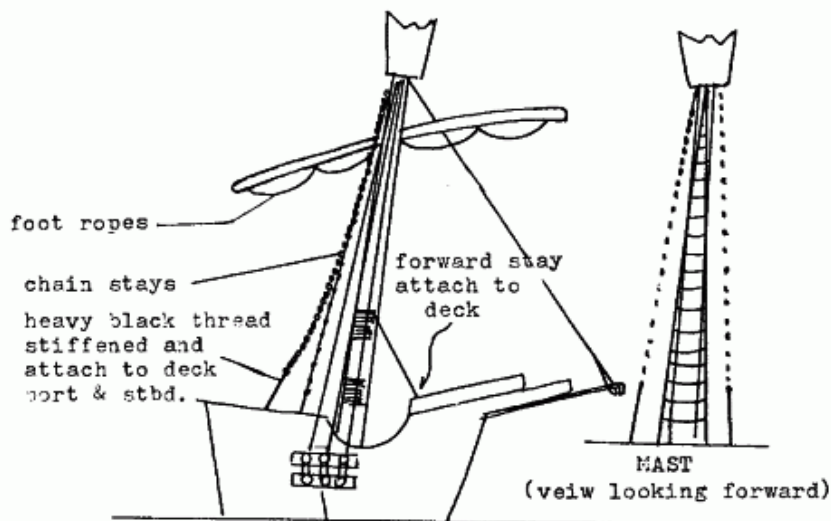
A History of the WHIMSY by George Pinter  
Halifax, Massachusetts

OVERALL VIEWS

an imaginary ship circa 1450  
designed and built 2/85  
by G. Pinter



# STANDING RIGGING

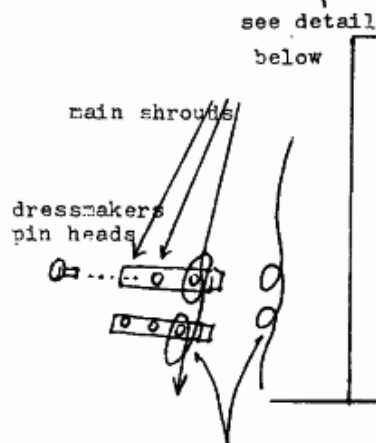


## CHAIN STAYS

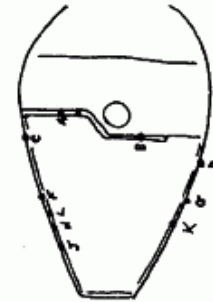
use fine jewelry chain gold or silver

## MAST LASHINGS FORWARD STAY BOTTOM PARTS OF CHAINSTAY

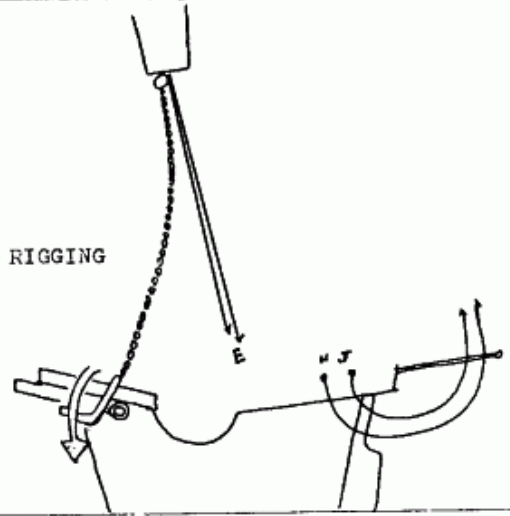
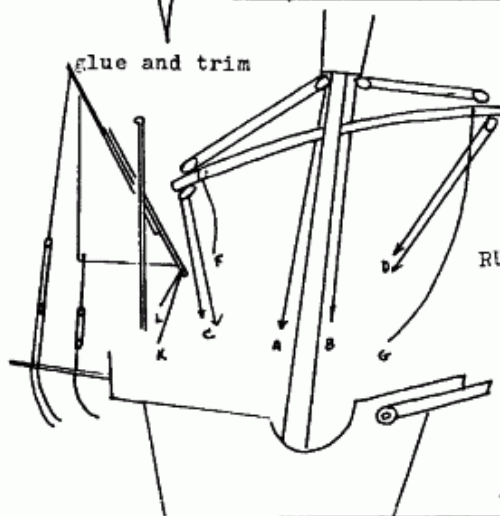
use heavy black carpet thread



## BELAYING POINTS



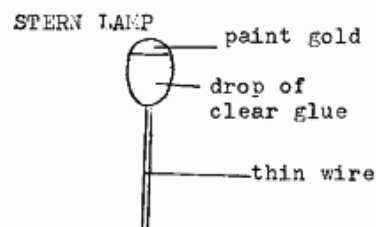
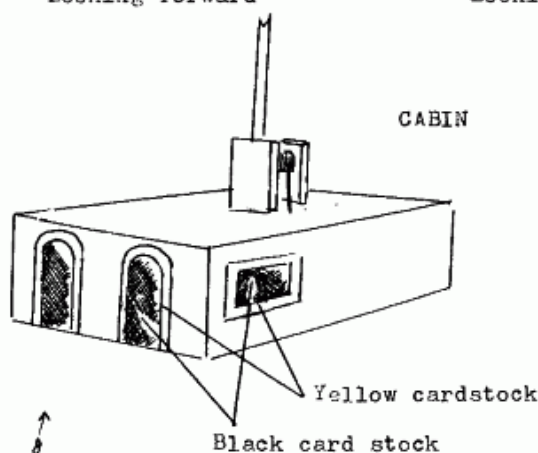
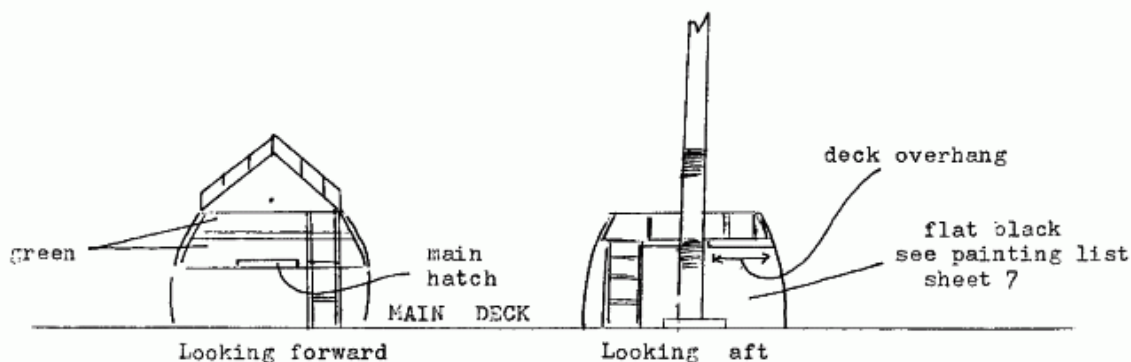
## STERN VIEW (actual size)



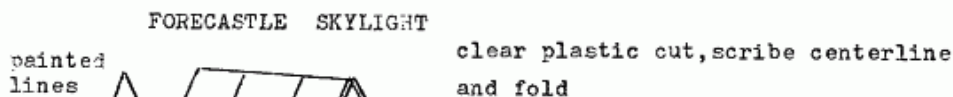
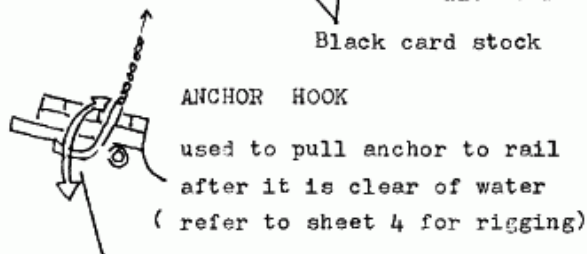


MISCELLANEOUS DETAILS  
(not to scale unless noted)

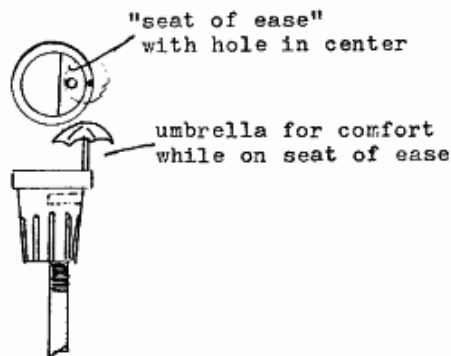
WHIMSY  
an imaginative ship  
circa 1450  
designed/built; G. Pinter  
February, 1985



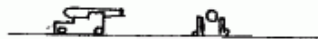
NOTE: half deck overhangs  
main deck on port side.  
stbd. side cut out for ladder



# MAST TOP DETAIL



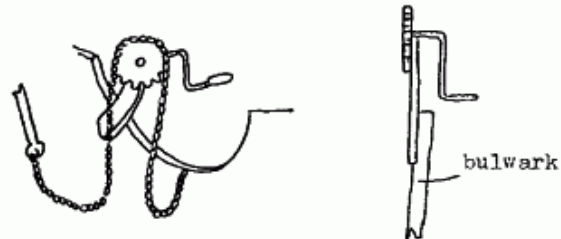
CANNONS (2)  
(actual size)  
refer to sheet 2 for placement



card stock carriage  
barrel made of brass belaying pin  
simulate wheels with drops of glue  
painted dark brown

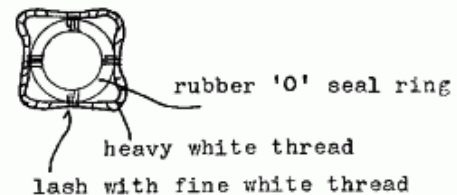
# ANCHOR WINDLASS

(make from old watch parts)



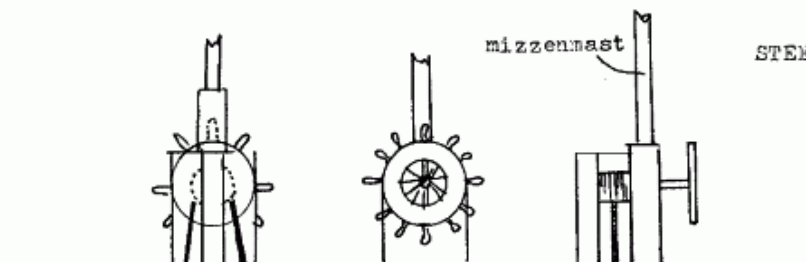
excess chain piled view looking forward  
on deck

# LIFE RING

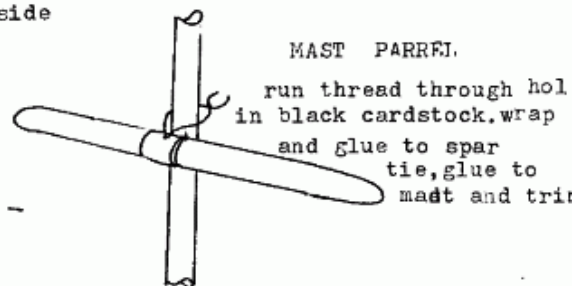
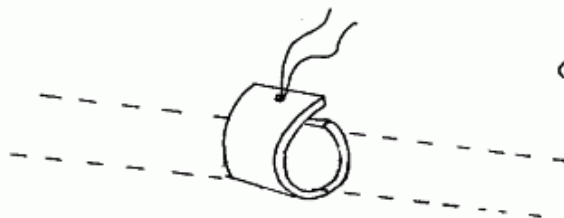


ring only installed on port side  
optional: install on both sides

# STEERING GEAR



looking forward    looking aft    stbd. side



W H I M S Y  
(Painting Schedule)

HULL: Chocolate brown  
Exception: Squares on each side  
simulating deck-through beams  
are cream colored cardstock.

DECKS: Natural

MAST & SPARS: Stain with Burnt Umber  
artists colors.

FWD PEAK TRIM:  
UPPER: Cream and brown  
LOWER: Light blue and brown

RAILS:  
FORE: Top/yellow, bottom/orange  
AFT: All brass or gold paint

STEERING GEAR, WHEEL, MIZZEN MAST:  
Light brown

CROWS NEST: Light brown/dark brown groove  
Orange band around top  
Flat black inside  
Seat of ease-natural  
Stairs to nest-dark brown

UMBRELLA: Yellow  
ANCHOR CHAIN: Gold jewelry chain

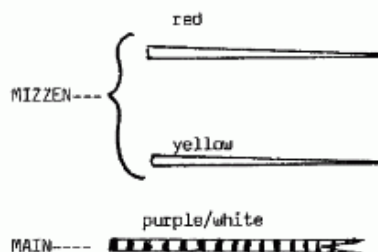
CHAIN STAYS: Silver jewelry chain

MIZZEN SAIL: Blue/white stripes

AFTER BOOM: Yellow

BULKHEAD AFT OF MAIN DECK (under half-deck overhang): Flat black

PENNANTS/FLAGS  
(actual size)



FOC'SLE-  blue/white

color above with designer's markers

MAIN HATCH: Dark brown/black hinges  
ANCHOR WINDER: Gear silver  
crank handle white

ANCHOR: Black-stock natural

MAIN SAIL: Coffee dyed tissue paper

BULKHEAD FWD OF MAIN DECK: Dark green



#### NEWS FROM THE LONG ISLAND CHAPTER

This active chapter is still making news with monthly meetings, planned discussions and their regular newsletter. Frank Skura and Guy DeMarco set up an exhibit at the Corgi Diecast Car & Soldier Show, the chapter's third public appearance for the year. Unfortunately, they felt this was not a success and have decided against this kind of expositions.

The chapter is also considering proposals for an award for modeling excellence, The Jack Needham Memorial Trophy. Guy DeMarco's proposal, as submitted:

##### SECTION I - Conditions for modeling:

1. Model must be in a BOTTLE, one that originally held wine or spirits. No ketchup, mayonnaise, juice jars, vases, light bulbs, flasks, earthenware jugs, etc.
2. The neck opening not to exceed 5/8 of an inch, with a two liter content maximum.
3. Only single models of sailing vessels of the 19th and early 20th century.
4. No internal decorations, backdrops, buoys, rowboats, dolphins, whales, lighthouses, windmills, or mermaids allowed.
5. Model authenticated as to type, if not exact name - i.e. Trading Brig circa 1845 vs. PILGRIM, Cape Horn Clipper circa 1853 vs. YOUNG AMERICA.
6. Base plates, stands, corkage and neck decoration will not be considered in the final judging but the artist builder will not be restricted in this area.
7. Model submitted only by builder (one cannot submit a "bought" version).
8. Accompanying each model will be a scale builder's sketch, along with a list of materials and a model description.

##### SECTION II - Standards of Judging:

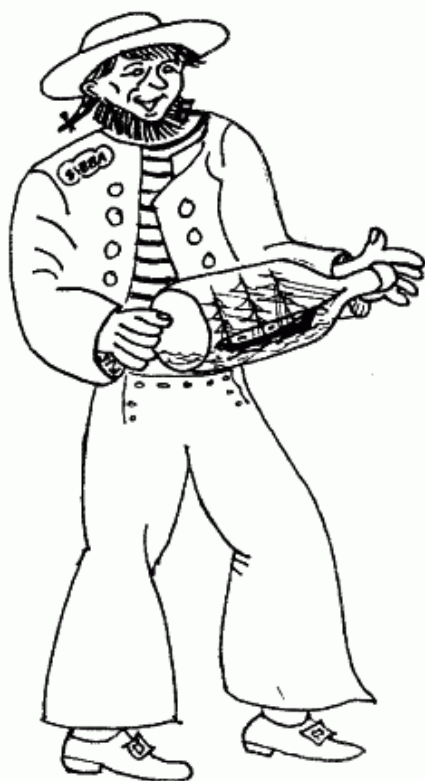
Ten categories on a zero to ten scoring system.

1. Tautness of rigging and minimum of knots visible.
2. Hull finish
3. Set and neatness of the sails.
4. Clear and distinct deck fittings.
5. Hinge visibility
6. Boom, yard and mast finish (oversize and thick as opposed to thin and tapering).
7. Model filling the "barrel" of the bottle.
8. Strake, wale and gunport detail.
9. Set of the vessel in the "water".
10. Overall appearance in harmony with its' sea.

# THE LONG ISLAND CHAPTER OF THE SHIPS - IN - BOTTLES ASSOCIATION OF AMERICA



George Dansky, Curtis Freed  
and Frank Skura at the Sea-  
man's Fair and Festival, East  
Meadow, N.Y., June, 1985.



George Dansky at the Seaman's Fair and Festival  
with his models of **HALF MOON** and a Grand Banks  
Fishing Schooner.

FROM THE MEMBERS

Vidar Lund, also a member of A.I.C.H. (Amicale Internationale de Capitaines au Long Cours Cap-Hornier) has asked for assistance on behalf of another member of that organization, Captain Frank Rizzo. Captain Rizzo has been trying to form an American chapter of A.I.C.H. but has not been successful so far. If any of you know of any Cape Horners (persons who have rounded Cape Horn on a sailing vessel of any nationality) who might be interested in this organization, Captain Rizzo can be contacted at P.O. Box 4003, Elkhart, Indiana 46514.

Russel Avilla wrote to Robin suggesting the more skilled draftsmen of the membership collaborate on putting together a pamphlet of plans suitable for ships in bottles. This is a great idea as the resulting pamphlet would be of value to nearly every member and it appears well within the ability of our association. Anyone with plans to contribute or who would like to organize this project, please write in.

Along similar lines, David Thompson, of 2344 Redwood St., Prince George, B.C., has asked for help finding a good set of small scale plans of Nelson's **VICTORY**.

Ralph Preston, Winooski, Vermont, is planning a six week tour of Northern Europe this spring, starting in May. He will be covering primarily England, Denmark and Germany and stopping at most maritime museums along the way. If you have not seen Ralph's slide presentation of ship-in-bottling and his superb work, you certainly have something to look forward to.

Jack Hinkley writes that not only has he had a chance to see his new grand-daughters, he has found time, among his numerous other projects, to finish **LIBERTY**, a Mississippi River Steamer he has put in a 1000 watt bulb. Photos and details will follow in 2-86.

James Mahon of 5136 North 33rd St. Arlington, VA, has written to point out 1986 will be the 45th anniversary of the loss of the U.S.S. **ARIZONA** and has come up with a unique scheme for a commemorative bottled model of the famous battleship. As a beginner, he is unsure of his ability to realize the scheme, but would gladly assist anyone interested in this project with research, procurement, etc.

Gil Charbonneau of West Southport, ME, has expressed interest in seeing more information on the history of ships-in-bottles in here. This is a subject we could all benefit from and authority on it is rightly this association's domain. Unfortunately, current information is far too slim to attempt an article in this issue. Any information relating to the origins, subsequent developments, regional styles, etc., would be appreciated.



#### NEW MEMBERS

Lawrence J. Bates, 1615 West Drive, Menominee, Michigan 49858  
Louis Pandolph, 66 Stewart St. Elmont, N.Y. 11003  
Larry C. Taylor, RD 2, Box 634, Newark Valley, N.Y. 13811  
Ray A. Voelker, 1335 Laramie Lane #3, Janesville, Wisconsin 53545  
William R. Wangelin, 42 Serendipity Dr. Fort Pierce, Florida 33482

#### ADDRESS CHANGES

Wayne Green, 19216 Grant St., Lansing, IL. 60438  
George Schlosser, 16122 NE 15th, Bellevue, WA. 98008  
Steve Saba, 5661 Gatlin, Bakersfield, California 93305  
Anna Lynn Simon, 731 S. Plymouth Crt. #704, Chicago, IL. 60605  
Paul Stanton, R.R. 1, Port Dufferin, Nova Scotia, CANADA BOJ 2R0  
John T. Williams, QTS "C" Glendening Terrace, South Weymouth, MA 02190

#### NOTES ON PHOTOGRAPHY

After having spent many hours, often over a hundred, on a fine model, any good modeler likes to take a few extra minutes to photograph his work so as to share it with distant colleagues and friends. It is a shame to see such a picture, appreciate the fine workmanship depicted, and realize in advance the picture will not reproduce very well. To insure the best quality of reproduction of photographs, a few tips here can make a great difference:

1. Use black and white film. Color is beautiful and often best for personal records, but does reproduce as well.
2. Keep the background simple and light. Background clutter interferes with detail and presentation and a darker background, though fine contrast for sails and other light materials, swallows up the finer points of workmanship in reproduction.
3. The closer the better, again to do justice to detail. Your local camera shop can best advise you on lenses.
4. Slower film speeds give higher resolution and are not as dependent on bright direct light.
5. Use even, diffuse light. This reduces distorting reflections and increases your chances of getting all details in.

Any additions, corrections, annotations, etc. to this basic list would be appreciated!

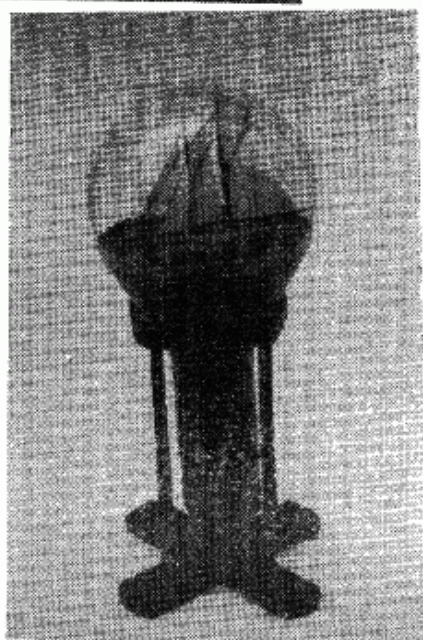
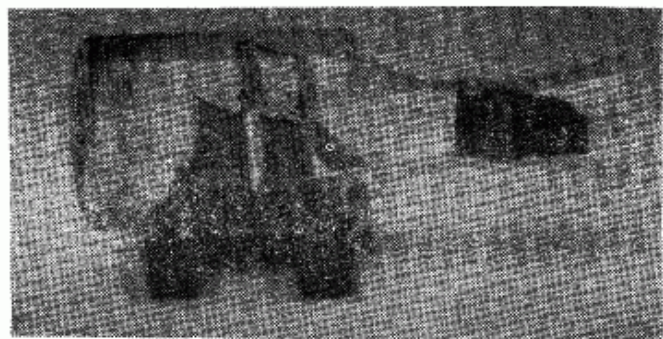
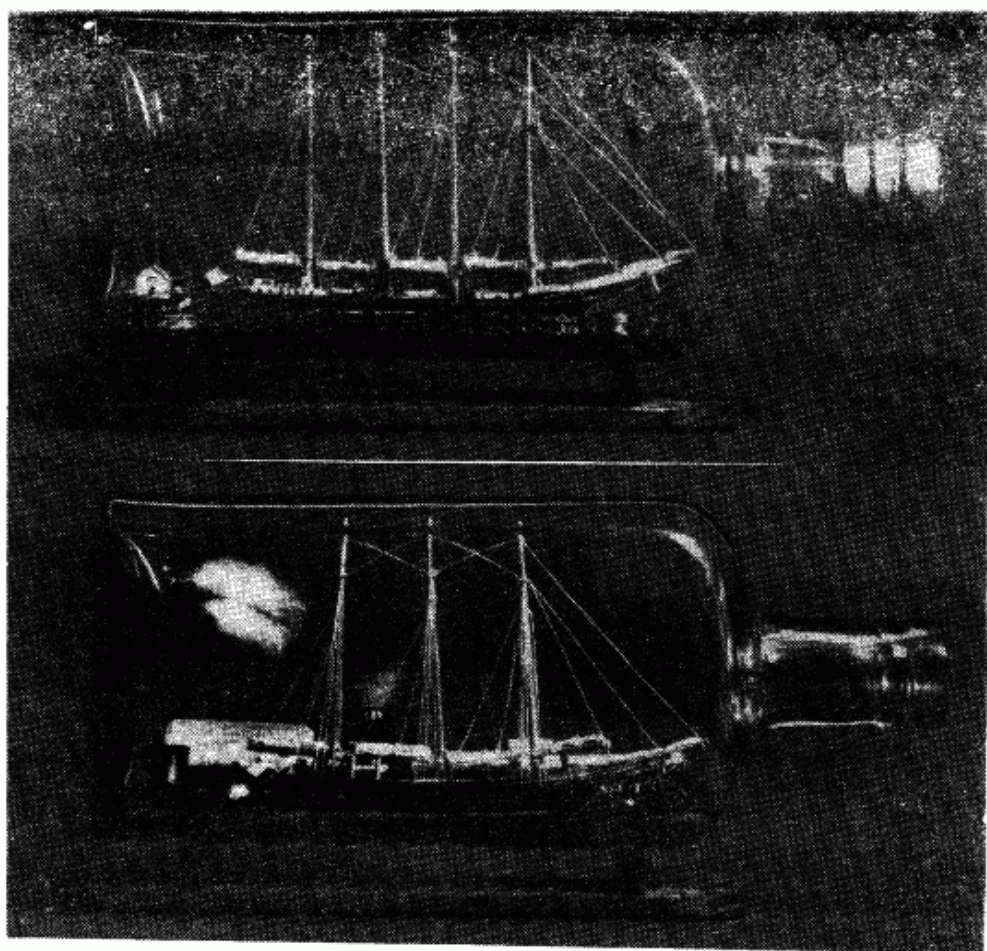
Thanks,



#### CAPTIONS FOR PHOTOS OPPOSITE

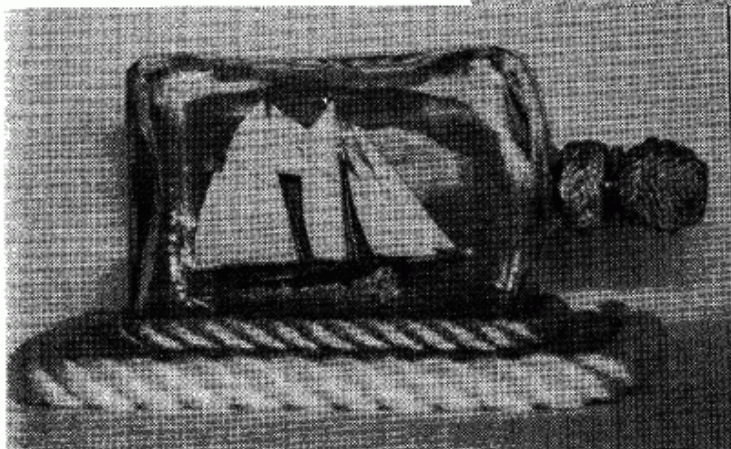
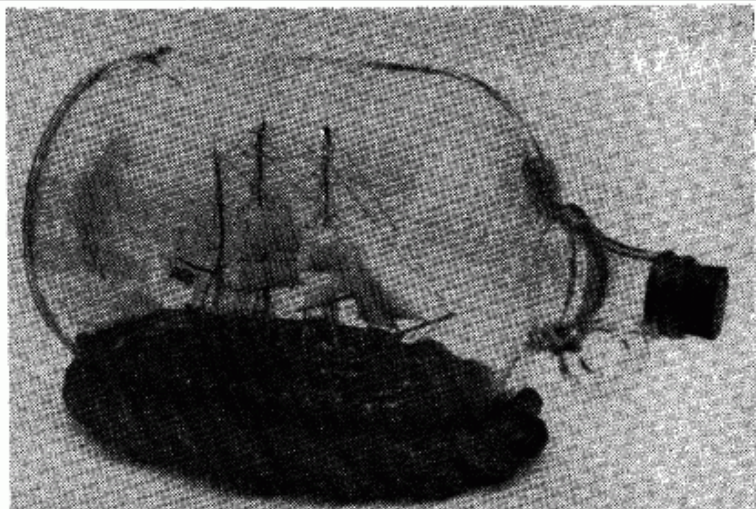
1. **LOTTIE CARSON** - West Coast Schooner, by Howard Alfred. Sacramento, Calif. Depicted here loading lumber at the Dolbeer & Carson Lumber Mill, Eureka. Howard's grandfather helped built this mill in 1862 and later helped built the ship.
2. **SOPHIE CHRISTENSEN** - West Coast Schooner, by Howard Alfred. Here shown tied up at Akutan Pass, Alaska and taking on fresh water.
3. **HERZOGIN CECILE** - Four Masted Bark, by Ted Scafidì. San Diego, Calif.
4. **HALIFAX** - Colonial Schooner, by Ted Scafidì.
5. **WESTWARD** - Schooner, by Ted Scafidì.





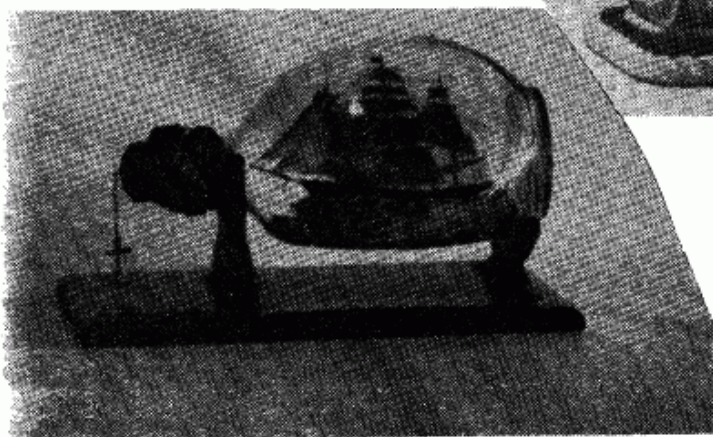
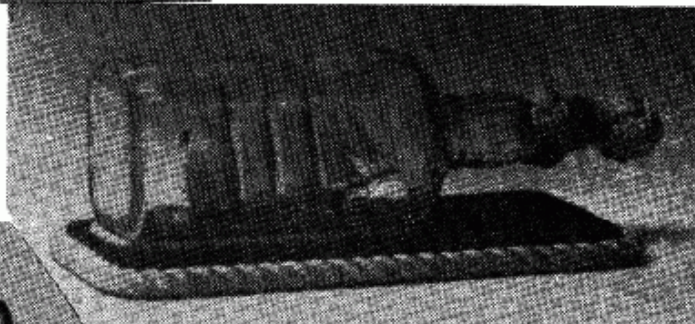


CHARLES W. MORGAN-1841 -by Paul Stanton, Nova Scotia. Model shows one whale being flensed, another being chased in the foreground and a boat lowering to chase a third in the background. Model made Sept. 1983.



DANCING FEATHER-Boston Pilot Schooner, 1853, by Frank Skura 1982. Model Dimensions-L.O.A. 94mm, B.-16mm.

NELLIE S. PICKERING-Center-board Coasting Schooner, 1870, by Frank Skura, 1983. Model Dimensions-L.O.A.-109mm, B.-19mm.



HELEN M.-Clipper Ship. Built by Frank Skura at the U.S. Merchant Marine Academy, 1950. (Frank was Class of '51).